Review: Building Resistance: Children, Tuberculosis, and the Toronto Sanatorium. By Stacie Burke (Montreal, McGill-Queens University Press, 2018) 554 pp. 120.00*cloth*39.95 paper

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frame the decades-long antipoverty narrative. Doing so would have created space for more in-depth treatments of key factors like race, which generally receives only fleeting mention until the book's conclusion. Readers looking for a critical/cultural studies approach to antipoverty policy will want to look elsewhere. McAndrews clearly cares about power, but this text takes a more traditional approach to political history.

The book excels in its comprehensive review of the details of antipoverty policymaking in the White House. It is a valuable resource for scholars writing about poverty and/or presidential rhetoric, regardless of their discipline, because of its meticulous treatment of a wide array of policy negotiations.

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Building Resistance: Children, Tuberculosis, and the Toronto Sanatorium. By Stacie Burke (Montreal, McGill-Queens University Press, 2018) 554 pp. $120.00 cloth $39.95 paper

The history of tuberculosis has been a popular area of historical investigation since the 1980s. Given that national case studies have been the choice of most authors, *Building Resistance* proves to be unusual. Burke uses the exceptional archive of the Toronto Sanatorium for children, which opened in 1904, to ground her case study. The main focus is on those who write about children; the children themselves are usually silent in the sources. Overall, this book is a welcome addition to an existing body of literature about the history of tuberculosis in that it extends the well-known sanatorium narrative to pediatrics. The unprecedented richness of the material has much to say about the families of these children and their interactions and negotiations with medical personnel. The various chapters clearly link to the wider history of the disease, but through the lens of this particular institution.

Although the topic is a staple in the history of medicine, Burke wants the book to be read as an anthropological study. In a revealing paragraph, she forswears any intention to test hypotheses but instead to provide a thick description in a qualitative case study (8). This (short) declaration is complemented by a select reading of the available historiography of the sanatorium. Burke identifies some scholars as critical of the sanatorium and praises others for seeing the sanatorium in a more nuanced way. Yet the specific factors that determined the debate within the historiography remain surprisingly nebulous.

Burke professes to maintain a "balanced perspective" (8), which makes sense in light of her appeal to thick description rather than a clear analytical framework. The question is what exactly are the elements to be balanced? Positive and negative accounts of the sanatorium? Medical perspectives and patients' views? A more detailed reading of the existing

literature could have created clearer answers; the method of thick description might not have been the best approach. The book's skeletal chronology is apt, if largely standard, starting with the Western sanatorium experience and ending with the arrival of streptomycin.

The title gives away the key analytical term for this book, *resistance*—the relationship between the body and the disease. All the chapters present vital information about the experiences of children, families, and physicians, demonstrating the methodology of thick description in a series of mini-case studies that confer considerable space to direct quotations from the sources. Throughout, Burke provides interesting commentary about the material, though she does not tend to analyze it deeply. Rather than engage with the secondary literature or with historical contextualization (although she does so to some extent in the introduction), Burke often reverts to the term of *resistance* as her lodestone. The problem is that what it means to her exactly is unclear. What was the contemporary view of it? How did it change, and to what extent is resistance a historical category at all? How does a modern reading of resistance contribute to historical understanding? In short, we want to know whether resistance served as a category of explication throughout the time of the Toronto Sanatorium. Burke's use of resistance as an analytical category is not entirely convincing.

The source material for the book is nothing short of spectacular; no comparable collection exists elsewhere. The level of detail is impressive, painting a totally unambiguous picture of how children, parents, and professionals experienced life centered on the sanatorium. This book is a must-read for all those who are interested in the fundamental aspects of medical work in the realm of deadly diseases. Historians, however, may regret Burke's reliance on case studies to order the narrative rather than on the historiography. Burke's structure works well enough to organize the various treatment regimes in the source stories, but it cannot convey the ways in which the Toronto sanatorium was unique. How did its historical trajectory differ from that of other institutions? How much does Burke's study contribute to the existing literature? Even if its contribution is slight, Burke might have achieved more with a focus on, say, what surgery entailed when performed on children. Did surgeons use the same needles? Did they have child-specific equipment? How did they handle complications? The Toronto Sanitorium for children existed during a period of rapid change in pediatric medicine. How did developments in such contemporary institutions as the Montreal Children's Hospital and the Toronto Hospital for Sick Children affect how medicine was practiced in the Toronto Sanatorium?

Like other works bridging medical advances, the book loses some of its momentum as it enters the antibiotic era. Perhaps it gives away some of its underlying challenges by calling the sulpha drugs and the early streptomycin discovery by Selman Waksman and Albert Schatz "monumental discoveries." Notwithstanding the watershed that the antibiotic era represented in tuberculosis medicine, a number of scholars have begun to question the revolutionary nature of antibiotics.

The decision to frame this study with the concept of resistance presents a distinctive perspective on the history of the tuberculous body and alleviates problematical aspects of modern-day terminology in historical inquiry. But a stricter narrative, a clearer emphasis on historical analysis, and a little less reliance on direct quotations from the printed sources would have provided for an even more innovative study. But as an elaborate guide to the source material and as an informative case study of a children's sanatorium, this book deserves lavish praise.

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Constructing Power and Place in Mesoamerica: Pre-Hispanic Paintings from Three Regions. Edited by Merideth Paxton and Leticia Staines Cicero (Albuquerque, University of New Mexico Press, 2017) 264 pp. $85.00

With chapters devoted to three regions of ancient Mesoamerica—Central Mexico, Oaxaca, and the Maya area—this volume reflects both the increasingly interdisciplinary nature of Mesoamerican studies as well as its international scope. The twelve contributions, by Mexican, American, and European scholars, are loosely tied together by the medium of painting—including murals, ceramics, manuscripts, and body decoration. As the title suggests, the essays incorporate explorations of status, power, community identity, history, and the natural and built environment.

In the first chapter, Paxton and Staines Cicero, both art historians, provide a useful explication of the concept of Mesoamerica and a brief discussion of the early years of Mesoamerican art history, before introducing each of the chapters that follow. This chapter is marred, however, by a puzzling and lengthy digression, including six pages of tables, expanding on the chapter by Mexican ornithologist María de Lourdes Navarijo Ornelas about images of animals and birds painted on Maya ceramics. That short chapter also includes two long editors' notes. If the editors were not satisfied with the chapter as submitted, they should have worked with Navarijo Ornelas to revise or expand it or dropped it entirely.

Among the chapters about mural painting that stand out is that of archaeologist Davide Domenici, who challenges the notion that Teotihuacan mural painting should always be read as mimetic imagery. Instead, he argues that some images should be read as emblematic or full-figure glyphs that might refer to political or religious offices. Ana García Barrios concludes that the spectacular murals painted on the exterior of the Chiik Nahb' pyramid at the Classic Maya site of Calakmul, uncovered a decade ago, do not represent a mere market, as previously